

## ON JUDGING (Cont. from page 2) They Say (Cont. from page 4)

7. Accuracy of mounting - verticals, horizontals, twist or rotation, pseudo, etc.

The above listing is in the main taken from the tabulation of points considered in the judging of PSA Stereo Division individual slide competitions, with a few items added. Incidentally, this provides a good check list to use when selecting slides for entry in competitions.

As for numerical scoring, four levels were used: Excellent, 3 points; Good, 2 points; Fair, 1 point; and Poor, 0 points. These four levels were applied as the judges thought appropriate to each of the above three general criteria, I and A, C and T. Thus, a slide considered poor in all three respects would rate 0 points, and one judged excellent in all respects would receive 9 points, for each judge on the panel. As it turned out in the actual judging, the slide scores ranged from 16 to 39 points.

Time did not allow a critical appraisal of each slide according to all of the detailed points associated with the three principal criteria. However, the moderator suggested particular aspects of certain slides for the panel's attention, and in the course of the judging attempted to cover most of the specific points shown in the above tabulation. Following the voting, slides were briefly commented upon by the judges for about 25 percent of the entries.

While this approach to the judging problem in MSC is to be considered experimental, it at least provides a definite basis on which to evaluate and appraise competition entries and also furnishes a consistent pattern to follow in conducting our "School for Judges" activities.

## FIELD TRIP (Cont. from page 3)

up for many of us, and the practical demonstration on the proper use of our depth of field scales (used in conjunction with our range finders) should insure sharpness in all of our slides from now on. Everyone present agreed that they had learned a great deal from this extra added attraction. Everyone enjoyed this session so much that we plan to make an on-the-spot practical demonstration a regular part of our field trip program.

All of us were most satisfied with our very well-spent day, and departed with the hope that the privilege of living tomorrow will bring us another jaunt to the U.N., to again tackle those challenges - for many of us know that we were not properly educated photographically to meet the challenges today.

but we must remember that the limit is somewhat larger -- not very much larger, as that would be STEREO MICROCROGRAPHY, where the use of a microscope might be called for.

All of such words may properly be written as one, single, unhyphenated word -- stereomicrography, for example. But we can get along quite nicely without these jaw breakers and may be excused if we write them as two separate words and even use the short form stereo instead of stereoscopy. Hyperstereoscopy is too much of a mouthful for a poor shutterbug.

## DATES TO REMEMBER

Fee for all salons is 4 slides for \$1.00 unless otherwise noted.

CINCINNATI: Closes March 17. Forms: Dorothy Nerish, 1608 Fifth Third Bank Bldg., Cincinnati 2, Ohio.

SALT LAKE: Closes April 5. Forms: Mattie C. Sanford, 1426 South 11th East, Salt Lake City 5, Utah.

OAKLAND: Closes April 7. Forms: Ben D. Tooley, 324 13th Street, Oakland 12, California.

THIRD PSA TRAVELING: Closes April 14. Forms: Ted Laatsch, APSA, 406 W. Clovernook Lane, Milwaukee 17, Wisconsin.

HOLLYWOOD: Closes May 2. 4 slides (or VM Reels) \$1.00. Forms: Dr. Duane M. Smith, 7866 Seville Avenue, Huntington Park, Los Angeles County, California.

WICHITA: Closes May 17. Forms: Leona Hargrove, 619 N. Ridgewood Drive, Wichita 6, Kansas.

SCOTTISH: Closes May 17. 6 slides \$1. plus return postage (35¢). Forms: W. Grier, Glendoune, Albert Road, Dumfries, Scotland.

NEW YORK: Closes May 31. Forms: Frank Porter, 43-14 60th Street, Woodside 77, New York.

## NEW MEMBERS

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531 East Lincoln Avenue  
Mt. Vernon, New York

PHILIP STRAX  
GERTRUDE STRAX  
10 Somerset Drive  
Great Neck, L.I., New York

METROPOLITAN  
STEREO CLUB

## NEWS

MARCH  
1958VOL. III  
NO. 3

## International Salon

A WORD ABOUT THE FIRST  
NEW YORK INTERNATIONAL STEREO SALON, 1958

Many people have held the opinion for some time that New York City should be represented as one of the World Centers of Stereo Photography. It was suggested that arrangements be made to hold a Salon annually to which stereographers from around the globe could be invited to submit entry slides to be judged on a competition basis.

MSC's aim is to make the New York International Stereo Salon not only one of the outstanding events of its kind to be held annually but to promote worldwide interest and participation in the art of Stereo Photography. Hence, the First N.Y. Salon.

Invitations were extended to possible donors of awards and for the premises for the Salon's exhibition. One of the new auditoriums at the Carnegie Endowment for International Peace was unanimously acclaimed as a most desirable "home" for the Salon.

The following awards have been promised for presentation to the winners: --

BELL AND HOWELL AWARD  
To the maker of the slide illustrating the best use of Stereo Techniques;

DAVID WHITE AWARD  
To the maker of the slide scoring highest in the judging;

PAUL RICHARD SILVER MEDAL  
To the maker of the best Stereo Portrait;

PSA STEREO DIVISION SILVER MEDAL  
To the maker of the best Stereo Close-up;

MSC PARACHUTE CERTIFICATES OF MERIT

To the makers of the 2nd and 3rd highest scoring slides; and

N.Y. STEREO SALON RIBBONS OF HONOR  
To the makers of all slides judged worthy of Honorable Mention.

KURSHAN AND LANG COLOR SERVICE, INC. will present each award winner with a duplicate set of all winning slides.

In order that the greatest opportunity may be enjoyed by all entrants, it has been decided that no slide may win more than one of the awards.

The public showing will open on Wednesday evening, June 11, and will be repeated on the evening of June 12 and the afternoon of June 15, 1958.

The committee wishes to extend an invitation to all stereo photographers, whoever and wherever they may be, to participate in this salon by sending slide entries for judging or by attending one of the public showings. Closing date for entries is May 31.

All entries will be judged on June 7 by a panel of three judges selected for their knowledge and ability in the field of Stereo Photography. They are: --

CONRAD HODNIK, APSA - Leading Judge of Stereo Photography, top exhibitor, author of "So This is Stereo", Associate Member of MSC;

ROLLAND JENKINS ----- 1st Vice President and top exhibitor of MSC, accomplished amateur photographer; and  
JACK STOLP, APSA ---- Chairman, Stereo Division of PSA, Star Rated Exhibitor, Associate Member of MSC.

Entry forms and further information are available from FRANK PORTER, Salon Chairman  
43-14 60th Street  
Woodside 77, New York

Members of MSC are invited to help the committee in this tremendous endeavor. Volunteers are eagerly sought after. If YOU can spare even a few minutes to help make this Salon, sponsored by the Metropolitan Stereo Club a success, please call Frank Porter. And you'll enjoy yourself. Ed.

## WHO ARE YOU?

The familiar faces you see at the meetings become friends whose names you will remember, IF you wear your name badge at the meeting.



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The Metropolitan Stereo Club News is published in the interests of stereo information and education; for the benefit of MSC members and their friends in stereo throughout the country.

Permission is hereby granted to those who wish to make use of any of the information contained herein, providing that credit is given to the MSC News and the title and author of the article are mentioned.

Contributions are encouraged and we hope that this exchange of ideas will help to stimulate the interest of stereo enthusiasts everywhere. TYPED contributions should be addressed to: Miss Louise Jacobson, Editor, Apt. D6, 3871 Sedgwick Avenue, Bronx 63, New York. All copy accepted is subject to whatever adaptation and revision that may be necessary.

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MEMBER



1958

## FEBRUARY HONORS

Twenty-five club members entered a total of 50 slides in the February competition. First Award went to Paul Darnell for his slide "Lone Traveler"; Second Award was taken by Ted Lambert for his close-up study entitled "King Size"; and Third Award was captured by Richard Jefferson with his slide, "Fishnet Curtains." Three HM's were awarded: one going to Jo-Ann Price for her slide "Wings"; the second to George Ross for "Rough Sea"; and the third to Paul Darnell for "Autumn Palette." There were two acceptances: one to Frank Porter for his slide "The Catch," and the other to Glen Thrush for "Resting." No "A" and "B" groupings of competitors have yet been established.

The competition was judged by Charles Maciejak, Marjorie Price, Jo-Ann Price, Don Porrer and Frank Porter, with the competition committee chairman acting as moderator. Hence, this panel was composed entirely of MSC members.

## ON JUDGING

The judging procedure tried out at this competition was a bit different from previous operations. The judges were provided somewhat in advance of the meeting with a list of points to consider in evaluating a slide, these points being grouped under three general criteria, as follows:

#### INTEREST AND APPEAL (I AND A)

1. Appeal of subject - universal or limited.
2. Story telling ability - strong or weak.
3. Creation of mood.
4. Arousing of emotion and/or feeling.
5. Originality of subject material, or of presentation.
6. Lasting or wearing quality.

#### COMPOSITION (C)

1. Satisfactory location and emphasis of center of interest.
2. Pleasing pattern. Unified and related or scattered and weak.
3. Satisfactory grouping and balance of masses and/or lines.
4. Background.
5. Use of color - harmonious or clashing; suitability to subject.

#### TECHNIQUE (T)

1. Selection and suitability of lighting.
2. Exposure control.
3. Contrast ratios - pleasing or harsh.
4. Sharpness of focus and depth of field.
5. Stereo space control and depth - satisfactory or inadequate.
6. Stereo window position in relation to objects extending beyond or through the window.

(Cont. on page 8)

## In This Corner...

### HAND STEREOSCOPES

The Editor  
MSC NEWS

Dear Madam:

Whether you are aware of the fact or not, you have arrived. You surely are the envy of all other photographic editors. You have (and deliberately, one would suspect) started a "rhurarb" with that filler about the good Doctor Holmes and how he invented the hand stereoscope way back in the 60's.

Rhubarb is to editors what spinach is to Popeye. Just see what that "Pictorial vs. Color" brawl did for Don Bennett. They say that his circulation went up overnight. Or was it his blood pressure? Of course, the News will never have any such Donnybrook on its hands. MSC members -- being stereoscopists -- are innately more refined and better mannered than monocular photographers.

So, perhaps, unless this is a private fight, you may want to publish this letter in your esteemed paper, in order that still another voice may be added to the general confusion.

It seems to me that all concerned are in full agreement as to the facts involved. The difference appears to lie merely in the choice of words -- or in their definition.

The original contributor, who diplomatically remains anonymous, wrote that, "Holmes invented the hand stereoscope." Red Dunnigan snapped at this like a bass going after a fly. Red writes, "Holmes did not invent the stereoscope" but that it was invented, per se, by Wheatstone. But he hastens to add that what Holmes did invent was the American version of the scope.

Now along comes Lee Hon who tells us that "the small hand stereoscope...with the sliding cardholder...was invented by Holmes."

Well? Even as an old card-carrying member of the Hairsplitter's Union I can find no difference of opinion here. The original item might easily have led readers to believe that there never had been a hand scope before Holmes, and of course, we all know that this was not the case. The Brewster scopes as well as the Holmes invention were both made as table models and as hand models.

So long as all agree that it was Wheatstone who invented the stereoscope, perhaps it might be said that those who followed with other forms of the instrument merely "modified" it. But if we chose the word,

## LETTERS TO THE EDITOR

"invented"--we might better say that Holmes invented a handscope, or even *another type* of hand scope. Holmes surely invented the Holmes viewer -- and it seems to me that that is exactly what everyone has said.

But just when all seems to be in accord, Lee Hon injects something else into the discussion. He says that the Brewster viewer was not capable of being focused -- by inference he seems to indicate that the Holmes scope was quite superior. I am inclined to doubt this and wonder if our "What They Say" column would care to further enlighten us on this interesting bit of stereo history.

WALTER GOLDSMITH

## Odds and Ends...

### CLEANING OF HAND-VIEWERS

When viewed in the hand-viewer, are your slides looking a little on the dark and dingy side these days? If so, when was the last time you gave your viewer a good cleaning? If this very handy gadget gets much use and/or lays around in the open, it will need cleaning at regular intervals. Five minutes of work will do wonders for a person's appreciation of the prize slides of which you are so proud.

These viewers are comparatively easy to clean. Just remove the top and with lens tissue clean both lenses inside and out; wipe dust and particles from the white reflector. Replace the bulb and batteries with new ones; never insert fresh batteries without also inserting a new bulb; otherwise, the old bulb will be sure to burn out at the most inopportune moment.

I always carry 2 spare bulbs, wrapped in paper, inside the case. I had a most unfortunate experience when I first became interested in stereo by not having these spares. I had promised a friend who lived in a suburb of Chicago a stereo show one Sunday evening. After moving the usual furniture and setting up the projector, the group made themselves comfortable and awaited the show. After making adjustments to the projector, I went to the second slide. You guessed it, blooey, out went a bulb! with considerable disgust, we then settled back with the one hand-viewer. A dozen slides later, that bulb also burned out.

So now I may forget the projector and hand-viewer, but I *always* have spare bulbs in my pocket.

LEE HON



## Story-Telling in Stereo

By LEE HON

The following article is the conclusion of Lee Hon's lecture on slide sequences as delivered at the November meeting. When the 1958 Emde Competition is opened next year, we hope that many MSC members will submit sequences.

### SOURCES OF STEREO SEQUENCES

The question now arises, "Where can one find material for a sequence?" The answer is, of course, that interesting sequences are all around you, every hour of the day.

Wonderful sequences can be made of the planting and growth of a plant, a travelogue of a trip, a record of a phase of your family life. Such a sequence can be priceless when there is a central theme, for example, a day in the life of your son or daughter, or of your wife or husband. The "how-to-do-it" and the "how-it-works" series are natural for 3-D.

There is a limitless source of sequences for stereo that is completely untapped, and that is poetry. A veritable gold mine of material can be found here which will challenge the imagination in visualizing and translating the story into 3-D sequences. Such sequences will be distinctive because they will represent your personal translation and visualization of the poem.

It is true there are many types of poetry that will not lend itself to translation into a picture story or should not be tried except by a true artist. But one can find hundreds of poems that will. Consider some of the classic poems for example. Here one will find tremendous entertainment with added instructional value. Also, for those of you who have small children, many of Aesop's Fables can be put into picture form, "The Dog and the Shadow," "The Bald Man and the Fly" (for some of us this should be easy!), "The Dog in the Manger" (all one needs is a manger, a dog, and a cow and there's the material for your sequence.) Other examples are: "The Village Blacksmith" by Longfellow; "Gifts" by James Thomson; etc.

There certainly is no attempt here to give any sort of listing as to sources except to say that they are all around you: the hot-dog vendor makes a sale with an amusing touch added; the story of an injured puppy from the time it reaches the veterinarian until the time it is well again (something like this can be arranged with your local vet, possibly, for merely a copy of the sequence); human interest stories of people as they stop to read a menu posted in a restaurant window is another example.

Did you ever watch the expressions and actions of your wife from the time she entered a hat shop until a purchase was made? A story of this event could have all kinds of possibilities!! Any number of hat shops would let you arrange a setup for merely a copy of the sequence, plus the "free advertising" the shop would get from your slides.

Sources for sequences surround us, everyday events translated into 3-D can become wonderful stories.

Let us all start right now thinking about the sequence we are going to make for entry in the National Emde Stereo Award Competition next year. Remember there are awards amounting to \$350. given by Joe Simpson (of the Emde Co.) for the best sequences and there is no limit to the number of sequences which can be entered by each person. The 1958 contest opens August 1 and closes August 31. The narration for the winning and special mention sequences will be read by Ted Malone and recorded on tape with appropriate musical backgrounds inserted. The winners will be announced and the sequences shown, at the PSA Convention in Philadelphia in October.

## Slide of the Year

RONNIE JENKINS' SLIDE  
TOPS FOR 1957

Ronnie and Sunny Jenkins really went to town in the Slide of the Year Competition held at our January meeting. Ronnie's slide "Evening Dress," a night picture of the George Washington Bridge, took first place out of a total of 32 slides entered in the competition. Using a voting scale of 3 to 9 points, 61 members and guests voted 439 points to give this slide the top position. Ronnie's wife, Sunny, ran a close second with 424 points for her slide "After the Shower." Frank Porter's slide "The Lens Hog" placed third with 416 points. Then Ronnie scored again by capturing the Honorable Mention for his slide "Along a Canal" with 415 points.

The 32 slides (out of a possible maximum of 36) entered by 16 MSC members in this contest were first, second and third place slides (from both "A" and "B" group exhibitors) as rated by the judging panels during our 1957 bi-monthly slide competitions.

Become ACTIVE! Take part in MSC activities. Join a committee. Come to a field trip. Active members make a better club. Join in!!!

## Review of the FIELD TRIP to the UNITED NATIONS

"IT'S A PRIVILEGE TO LIVE THIS DAY AND TOMORROW"

These are the words of Queen Juliana, inscribed on the base below the Pendulum at the first landing of the Ceremonial Staircase at the United Nations — and, living today and tomorrow consists of innumerable little privileges. Among those of today, January 18, the Metropolitan Stereo Club could very well number the privilege of sharing the quiet excitement and enthusiasm of a group of people with the same goal that of photographing the U.N., while at the same time learning so much about the efforts of so many peoples to further the cause of peace.

There was a record turnout of 42 stereo enthusiasts, including a number of guests who were made to feel as welcome as the members. They swarmed over the lobby of the U. N., dollars in hand (to say nothing of pounds of equipment) and literally swamped Adelaide Galician with entrance fees for our "specially guided tour." And specially guided it was too!

We were split into two groups, and provided with a charming and cooperative guide for each. They informed us at the outset that we were to be given as much time as we required for snapping pictures — and they were true to their word.

Our tour began on the main floor where we gathered about a scale model of the U.N. which was encased in glass. This we shall label Challenge #1. Everyone knows glass plus flash equals — p r o b l e m s.

From there, we were taken by elevator to the third balcony, where we viewed the lobby below and the aforementioned Pendulum, designed by a French scientist named Foucault. It is suspended from ball bearings in the ceiling on three wires; is in perpetual motion, thus, proving that the earth goes 'round. Challenge #2 — get that into a picture without a blur. Challenge #2a — lighting. Lots of grey daylight streaming in through glass doors mingled with artificial light above, and then some.

From this vantage point, imagination reigned — for if any worthwhile pictures were to be had, creativity had to rule.

Looking down, the eye swept over stark, compelling drama — the tiered white balconies; the Ceremonial Staircase used only by visiting Royalty; the Golden Spherical Pendulum swinging above the first landing; the long columns of color over the huge ornamental doors donated by Canada; the marble floor; and people walking about awed by the vastness and strength displayed by this architectural achievement. Here indeed was Challenge #3 — will this stereo shot capture the story seen by the naked eye?

From here, we were introduced to the U. N. Assembly Chamber and — Challenge #4. High above the center of the Chamber, 75 feet to be exact, in the middle of the dome, was a circular skylight from which streamed a single shaft of light. This light falls upon the delegates' area set directly beneath it which is made up of eleven rows of bleached wood desks with blue upholstered chairs. Get that in your picture!!

Challenge #5 presented itself on the way to the Economic and Social Chamber in the guise of three murals entitled War and Peace painted by Candido Portinari and a gift of Brazil. We might liken this one to the "obstacle course." There was a rail in front which we were cautioned against vaulting. There was no front view, only a side view, and the focal range was somewhat limited. Nevertheless, our people were undaunted and tried anyway. Results should be interesting.

The Economic and Social Council Chamber, a gift of Sweden, was purposefully simple. Its ceilings were left uncovered; its cement walls unpainted, symbolizing a basement workshop, since this body functions as a Workshop of the World. Its job is to further higher standards of living throughout the world through an exchange plan encompassing education, technical and agricultural assistance, and health programs.

Hung at the windows was an interesting drapery, the design of which was created by a sixteen year old girl who won first prize in a country-wide Swedish school contest. The mussel shell and the Aurora Borealis was used as its theme, both of which are prominently a part of Swedish life. Challenge #6 — to get a sharp image of this lovely design from a distance of about 75 feet.

The Trustee Council, next on our tour, provided lovely coloring — the big challenge here being a statue carved from a single tree trunk.

However, it was the Security Council Chambers which provided the most colorful picture of the day, with a mural depicting past wars, destruction, and death in its lower portion; painted in dark forboding colors, with the upper portion graduating into a lighter happier mood of hope for a brighter future.

And with this thought of "hope," our "specially guided tour" ended, leaving us free to go our "photo-happy" way.

After lunch, the group gathered in the main lobby for an informal lecture on exposure and composition by Lee Hon. The varied mysteries of the exposure meter were cleared

(Cont. on page 8)



## What They Say ...

EDITED BY -- WALTER GOLDSMITH

Another set of words exclusive to stereo are the ones we use in connection with the taking of close-ups and extreme distant scenes. First of all let's see what we mean by—

**CLOSE-UP:** This is really a relative word. You may properly ask, "How close is close-up?" As a rule we can consider anything nearer to our lenses than 2 to 2-1/2 feet as being within this category. Some say that the term applies only when **CLOSE-UP LENSES** are called for. Others argue that this is a poor rule because even a +1 lens will focus at distances beyond 3 feet. We refer now to stereo cameras of the Realist type where extension tubes or bellows cannot be used. Stereo slides have been made at distances of 18 inches without the use of any supplemental equipment — so your own interpretation of the word appears to be as good as the expert's.

**CLOSE-UP LENSES**, are merely Supplementary Lenses, fitted over the camera lenses, and used when we want to focus at distances closer than the nearest point permitted by our camera.

**ANGLE LENSES** are a combination of Close-up Lenses and Prisms — also called **WEDGES** by some. Their use is one of the hotly contested arguments wherever stereo bugs gather. "What They Say" on the subject is roughly "What They Say" about

**TOE-IN:** This is rotating the camera so that each lens will be sighted directly at the subject. In effect the lenses will converge — much the same as our eyes will do when viewing an object at close range. Of course, in order to do this we must expose each frame separately.

**FRAME** is the word often used to designate one of the stereo pair. We will also hear the word **ASPECT** used in this connection, but this refers to the scene rather than to the film. We may say that the right aspect is recorded on the right frame. After the film is cut — but before it is mounted — some stereo workers refer to it as a **CEIP**. We also hear right **HALF** and left **HALF** — but, in general, the use of the word **FRAME** seems to be fairly well established, in our 35 mm size at least. It comes to us naturally from moving picture usage.

Advanced stereo photographers find themselves handicapped at times by having the lenses of their cameras set a fixed distance from one another. When shooting close-up they want to have the lenses closer together — for extreme distant scenes, they want them further apart. In order to accomplish this, they can, of course, use two separate cameras separated to suit themselves. They may use a system of mirrors or prisms, or they may use an ordinary 35 mm. stereo camera by making two exposures. The latter means is the usual procedure for those of us who own but one stereo camera. It is simplicity itself. One lens is covered while the exposure is made with the other lens — the camera is moved sidewise and the process is reversed.

**HYPOSTEREO** is the term given to stereo when the separation of the lenses is less than normal.

**HYPERSTEREO** refers to a greater than normal lens separation.

We can easily remember which is which if we will think of a *hypodermic* needle. It goes under the skin. *Hypo* means under or less than. *Hypodermic* needles are small. (Our editor uses a different system. She thinks of the occupational hazard of her trade — **HYPERTENSION**.)

A **SLIDE-BAR**, sometimes called a **STEREO-BAR**, is usually used to slide the camera to the right or to the left between exposures. This device can also be used with any single lens camera, either for making *hypo*-, *hyper*- or just plain, normal stereograms.

**STEREO BASE** is a word frequently used instead of **lens separation**. If you will draw an imaginary line from each lens to the subject, and also a line from one lens to the other, you will find you have drawn a triangle. The lines from lens to subject being its legs. The line from lens to lens forming its **BASE**.

**OCULAR** is used sometimes to mean **LENS**. Therefore, **INTEROCULAR** means the distance between the lenses — the stereo base. We must remember though that the same word, **interocular**, may also be used to mean the distance between our eyes. In order to avoid confusion, many writers use **INTERPUPILLARY** when referring to the eyes.

**MACRO STEREO:** The dictionary says that a **macrograph** is a photograph or other image equal to or larger than the original. That is clear enough, to be sure. (Cont. on page 8)

## METROPOLITAN STEREO CLUB

MEETS SECOND FRIDAY OF EVERY MONTH—PUBLIC INVITED

CARNEGIE ENDOWMENT FOR INTERNATIONAL PEACE

U. N. Plaza—46<sup>th</sup> Street & 1<sup>st</sup> Avenue, 2nd Floor, N.Y.C.PROGRAM for MARCH 14<sup>th</sup>

## 7:00 - Holiday in Mexico

"The 'Something New, Something Different, Something For You' program that was promised to you in the January MSC News will become a reality on March 14. A group undertaking of MSC members who have been to Mexico will present their best stereo slides, with sound and music. Written and directed by Louise Jacobson.

## 9:15 - A Stereo Movie —

## "Mexico? Si, Senor!"

A unique feature of the program will be a stereo movie with magnetic sound. Dr. Philip Strax, a new member, is the photographer and narrator. Don't miss it!

## NEW MEETING TIME

7:00

At the suggestion of some of the members, the President at the February meeting brought up the question of having our regular monthly meeting start at 7 PM rather than at 7:30. After some discussion the membership voted unanimously for the new time since there are a number of advantages. First, many of the members work in Manhattan and the time between the end of work and the beginning of the meeting was too long, as a result time was wasted in waiting for 7:30 to roll around; second, everyone will get out a half-hour earlier which will make it possible to get home that much earlier; the new time will be especially advantageous to those who live at great distances from Manhattan.

It must be remembered that we are paying by the hour for our new quarters; therefore, it is imperative that the meeting start on time, and that we be out on time — 10 PM.

## PSA ACTIVITIES

## NEW PSA STEREO DIVISION OFFICERS

The Photographic Society of America will hold its election for Division officers in May. The term of office is for two years, from October, 1958 to 1960.

The Stereo Division nominations were submitted by the Stereo Division Nominating Committee consisting of Mattie Sanford, Anthony Bruculere and Pearl S. Rice, FPSA, Chairman. The nominations are:

Chairman: Lee N. Hon  
Vice-Chairman: Lewis F. Miller, AFSA  
Secretary: Elyga Wenger

Treasurer: Dorothea Van Westrienen

MSC takes great pride in the fact that our Lee Hon, President of MSC, was nominated for Chairman of the Stereo Division.

## GUESTS of MSC:

The MSC guests at the February meeting included: Arthur Terry, Stirling, N.J.; Philip Meilser and Mat Davis of Brooklyn; Charles Seidman and Mr. & Mrs. James Davidson of Manhattan; Richard Daniels, Mt. Vernon, N.Y.; and Louis Korn of Woodside.